

The
Opera Division
Faculty of Music



Presents

SPRING OPERA
EXCERPTS



MacMillan Theatre
Edward Johnson Building
May 1, 2 1992

8pm



PROGRAMME

L'Ormindo
Act I; Scene 2 (in English)

Pietro Cavalli
(1602 - 1676)

Erisbe
Mirinda
Ormindo
Amida

Friday, May 1
Sonya Gosse
Stephanie Petropoulos
Gregory Carpenter
Brett Polegato

Saturday, May 2
Stephanie Piercey
Janice Paterson
Jeff Wiseman
Brian Nickel

Michael Evans, Musical Director and Pianist
Michael Albano, Stage Director

Mefistofele
Act II; Scene I (in Italian)

Arrigo Boito
(1842 - 1919)

Margherita
Marta
Faust
Mefistofele

Friday, May 1
Stephanie Piercey
Shauna Still
Martin Houtman
Randall Jakobsh

Saturday, May 2
Shelagh Tyreman
Sarah Langford
Torin Chiles
Sean Watson

Michael Evans, Musical Director
Michael Albano, Stage Director
Don Tarnawski, Pianist

Manon
Act II (in French)

Jules Massenet
(1842 - 1912)

Manon Lescaut
Chevalier des Grieux
Lescaut
De Brétigny
A maid

Friday, May 1
Debra Dent
Torin Chiles
Sean Watson
Brian Nickel
Sharla Nafziger

Saturday, May 2
Adele Kozak
Eugene Burke
Michael Downie
Brett Polegato
Sharla Nafziger

James Fraser-Craig, Musical Director (May 1)

Rose Thompson, Musical Director (May 2)

Nancy Hermiston, Stage Director

Don Tarnawski, Pianist

***** INTERMISSION *****

Gloriana
Act II; Scene 1

Benjamin Britten
(1913 - 1976)

Lady Penelope Rich
Frances, Countess of Essex
Robert Devereux, Earl of Essex
Charles Blount, Lord Mountjoy

Friday, May 1
Sally Dibblee
Catherine Duff
Martin Houtman
Brett Polegato

Saturday, May 2
Debra Dent
Karen Olinyk
Torin Chiles
Brian Nickel

Stephen Ralls, Musical Director

Constance Fisher, Stage Director

Don Tarnawski, Pianist

Falstaff**Act I; Scene 2 (in English)****Giuseppe Verdi****(1813 - 1901)**

Alice Ford

Meg Page

Nanetta

Dame Quickly

Ford

Fenton

Dr. Caius

Bardolfo

Pistola

Friday, May 1

Shelagh Tyreman

Janice Paterson

Adele Kozak

Sarah Langford

Michael Downie

Eugene Burke

Gregory Carpenter

Torin Chiles

Marcos Pujol

Saturday, May 2

Stephanie Piercey

Stephanie Petropoulos

Maggie Brockington

Shauna Still

Brett Polegato

Martin Houtman

Jeff Wiseman

Torin Chiles

Randall Jakobsh

James Fraser-Craig, Musical Director**Michael Albano, Stage Director****Stephen Ralls, Pianist**

Orpheus in the Underworld**Act I (in English)****Jacques Offenbach****(1819 - 1880)**

Eurydice

Orpheus

Aristaeus (Pluto)

Public Opinion

Shepherdesses

Friday, May 1

Maggie Brockington

Jeff Wiseman

Randall Jakobsh

Karen Olinyk

Lisa Lindo

Sharla Nafziger

Janice Paterson

Saturday, May 2

Sally Dibblee

Gregory Carpenter

Sean Watson

Sarah Langford

Lisa Lindo

Sharla Nafziger

Janice Paterson

James Fraser-Craig, Musical Director**Constance Fisher, Stage Director****Robin Wheeler, Pianist****Michael Downie, Flautist****Marc Fewer, Violinist**

PROGRAMME NOTES

L'ORMINDO

Cavalli

In the North African city of Fez, two young warriors, Ormindo and Amida, vie for the attention of the beautiful Queen Erisbe. Complaining to her maid and confidante, Mirinda, of her unhappy marriage to an aged and decrepit king, Erisbe declares that she has plenty of love to spare and is pleased to grant somewhat more than audience to the rival swains.

MEFISTOFELE

Boito

Whereas Faust's relationship with Marguerite is central to Gounod's "Faust", it is but one incident in Boito's vast operatic canvas. Gounod's Act II is entirely devoted to Faust's seduction of Marguerite in Marta's garden, which Mefistofele abets. Boito covers the same ground in one short scene. Surrounded by the Easter Sunday scene and the grandiose Witches' Sabbath, the Garden Scene has a chamber-like quality. Margherita's girlish innocence and Marta's over-ripe roguishness are established by the simplest musical means. Faust's declaration of faith in Nature, Love and Ecstasy is central to the scene and is followed by an quicksilver ensemble of startling originality - exciting and eccentric at the same time.

MANON

Massenet

In the first act of the opera, Manon and the Chevalier des Grieux have fallen in love and run off to Paris. The second act finds the young couple living happily in their Paris apartment, although the girl already conceals the fact that an unknown suitor is sending her flowers. Manon's cousin, Lescaut and de Brétigny arrive, the former to demand that des Grieux marry Manon, the latter to warn her that the young Chevalier is about to be kidnapped by his father and she had better turn instead to him. Manon lets des Grieux go off to post a letter asking his father's permission to marry her. Sadly she bids farewell to the little table where they have so often dined. Des Grieux returns dreaming of an idyllic life with his beloved. A knock disturbs the couple. Answering it, the Chevalier is seized by his father's emissaries and is dragged away.

GLORIANA

Britten

Gloriana, Britten's sixth opera and written for the Coronation celebrations in 1953, is set in the latter years of the reign of Queen Elizabeth I and is an account of the sometimes affectionate, sometimes stormy relationship between the Queen and Robert Devereux, Earl of Essex.

In the second act of the opera, Lord Montjoy, in love with the Lady Penelope Rich, sister of Essex, meets her in the garden of Essex's house. They are interrupted by the voices of Essex and his wife, who do not see them and are discussing the Queen's continued refusal to advance Essex to the position of Lord Deputy in Ireland, which he considers his due. When Essex's anger mounts, his friend and sister join with his wife to warn him against talk which might be treasonable.

FALSTAFF

Verdi

Sir John Falstaff, over the objections of his knavish hangers-on, Bardolfo and Pistola, has sent identical passionate love letters to the rich mistresses Ford and Page, mainly with the aim of improving his impaired finances.

In the second scene of the opera, Mistress Ford and her daughter, Nanetta, meet neighbours Meg Page and Dame Quickly and rapidly compare the notes received from Sir John. They decide to punish the Knight's impudence. Meanwhile Master Ford arrives with Dr. Caius, Bardolfo and Pistola who hasten to apprise the ordinarily jealous husband of Falstaff's intentions. With them comes a young gentleman, Fenton, who seeks to woo Nanetta. They are interrupted by the return of the three ladies who are planning a trick on the fat knight. Independently the men have joined in a plan of punishment and revenge.

ORPHEUS IN THE UNDERWORLD

Offenbach

Offenbach's parody of the Orpheus legend was his first great success - although something of a scandal; he was accused of blaspheming antiquity and of satirising the government and prevailing social conditions. Orpheus, violinist and director of the Music Academy of Thebes, is not happy with his wife, Eurydice. She, in turn, has fallen in love with a shepherd and beekeeper, Aristaeus, who is in fact Pluto, King of the Underworld. When Orpheus decides to entertain his wife with his latest composition, he precipitates a serious domestic quarrel.

OPERA DIVISION

MUSICAL DIRECTOR	JAMES FRASER-CRAIG
HEAD COACH & CONDUCTOR	MICHAEL EVANS
STAGE DIRECTORS	MICHAEL ALBANO
	CONSTANCE FISHER
	NANCY HERMISTON
MUSIC STAFF	STEPHEN RALLS
	DON TARNAWSKI
	SABATINO VACCA (Student Répétiteur)
	ROBIN WHEELER (Student Répétiteur)
	ROSE THOMSON (Student Conductor)
COORDINATOR	MICHAEL ALBANO
ADMINISTRATIVE SECRETARY	TINA ORTON

PRODUCTION STAFF

DIRECTOR OF THEATRE OPERATIONS	FRED PERRUZZA
and LIGHTING DESIGNER	
STAGE MANAGER	JIM LIVINGSTONE*
ASSISTANT STAGE MANAGER	JENNIFER O'CONNOR*
TECHNICAL ASSISTANT	JIM EARLS
PRODUCTION ASSISTANT	PAUL McCUTCHEON
COSTUME COORDINATOR	DIANE McCANN-DAVIS
HEAD OF WARDROBE	LEISA BELLMORE
SEAMSTRESS	MARTHA PAUL
WIGS & MAKE-UP	TRANSFORMATIONS UNLIMITED
	MARTHA GLEESON
	RONDA COLLINS, KELLY McCALLUM
	CHERYL ROSS, DON RIVARD
CARPENTERS	JAMES FULTON, FRED SIMPSON
PROPS MISTRESS	ANN WEBSTER
SCENIC ARTIST	RICHARD MONGIAT
STAGE CREW	JOHN McGUIRE, DEAN MUTO,
	JUSTIN MYER, PAUL QUESNEL,
	SAM SHAW, FRED SIMPSON

NEXT SEASON'S OPERATIC EVENTS

Concert of Operatic Ensembles

Friday, December 11 & Saturday, December 12, 1992

Double Bill -- Dido and Aeneas & Gianni Schicchi

Friday, March 5 & Saturday, March 6, 1993

Friday, March 12 & Saturday, March 13, 1993

Opera Excerpts

Friday, April 30 & Saturday, May 1, 1993

Friday, May 7 & Saturday, May 8, 1993

